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ABSTRACT

This collection of occasional papers, developed to show the spread of continuing education activities in Tasmania, Australia, includes (1) "Adult Education--Beyond the Traditional Class Programme" by Gordon Goward, Assistant Director of Adult Education; (2) "Forming a New Group in the Community" by Frank Perry, Prison Education Officer; (3) "The Crisis of Human Environment in Relation to Education" by Douglas Payne, Director of Adult Education; (4) articles from part-time teachers--"Crafts and Adult Learning" by Rita Leyland, and "25 years with the Adult Education Board" by Wilma Stollenwerk; and (5) "Community Involvement in the Arts" by Don Boyce, Community Arts Officer. (NL)

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october 1976

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OCTOBER, 1976

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EDITOR'S INTRODUCTION

In Volume 3 I have tried to continue the policy of the first two volumes in offering articles which show the spread of continuing education activities.

There are still many people who do not realise the potential of Adult Education activities and therefore Gordon Goward's article is welcome in highlighting some of the "non-class" events and initiatives. The outreach type of activity has been given a large measure of priority in the past few years to supply basic community needs. In my view it is just as appropriate to consider adult education in the broad spectrum of community development as it is in the formal education sphere. Australia has many "formal" adult education agencies but few with a comprehensive programme as shown by the A.E.B. in Tasmania or the Council of Adult Education in Victoria. In other States, adult education tends to be synonymous with classes, or is a subsidiary aspect of another service, notwithstanding the excellent work of the W.E.A. The Tasmanian A.E.B. has, in many ways, been a shining light in Australian adult education as a study of the Annual Reports and publications reveal. In usage of radio and T.V. we lag behind the Universities of Adelaide and N.S.W., and we have not entered the field of re-training at a professional level, but in other respects, in relation to our small population, the choice offered is fairly wide.

In the future Tasmanians must be careful that this service is not stifled by bureaucratic regulations. The "in" word at the moment is "conformity" - my "in" word is "diversity". Choice, without unnecessary duplication and waste, is a paramount consideration in a democracy.

Unesco has recently stated (Special issue Adult Education June 1976) - *"Because adult learning needs and interests are so varied, and because the educational offer must meet the adult learner in the situation where he actually is, and must be highly relevant to his needs as he perceives them, it has been - and often is - a feature of adult education that it is scattered, fragmented and of an ad hoc nature".* To retain the ad hoc amidst an overall planning concept is a paradox few outside adult education comprehend.

The adult education service depends largely on the work of the part-time tutor (we have no full-time tutors although the need is becoming apparent), and therefore we are pleased to publish two articles from tutors; Mrs Stollenwerk has just retired, and Mrs. Leyland has been with us for many years.

The article by the Community Arts Officer, Don Boyce, covers the vexed question of the definition of "art" coupled with the even more difficult definition of "community arts". Where does one draw the line? Despite the difficulties I am convinced we have to try to look outwards to the populace rather than inwards toward the elite.

I would like to thank the authors of these articles and state that any views expressed are those of the contributors and not necessarily those of the Adult Education Board of Tasmania or the State Education Department.

Douglas Payne
Director of Adult Education

ADULT EDUCATION – BEYOND THE TRADITIONAL CLASS PROGRAMME

by

GORDON GOWARD, Assistant Director of Adult Education

"It was an absolutely fantastic experience - there were 30 of us on this little island at night time, and the air was filled with a million birds....."

So spoke one of the students who attended a summer school on The Furneaux Islands. Not every adult education activity can be described in glowing terms, but many are memorable. Just for the record, I would like to comment on some of the work that has been developed beyond the traditional class programme in Tasmania in the regions outside Hobart, and make brief mention of the underlying philosophy.

It is worth comment, I think, because in many respects it is different from, and has greater variety than much of the other adult education work being done in Australia. There are 16 professional officers serving this small State of 400,000 in five regions; in addition to regional and district principals, are officers in charge of special events, the discussion service and literacy, information and enrolments, adult migrant education, and community arts. Also included in the sixteen are the director, assistant director and the prisons education officer who is responsible, rather informally, to the adult education service for his educational programme.

The Division of Adult Education, integrated with the Education Department on January, 1, 1976 after leading a separate existence for 27 years as a statutory board, has always enjoyed a decentralised administration in that most senior officers have served in the regions - not clustered together at a head office. Decentralisation of decision making has resulted in a heartening lack of uniformity, a diversity that has been shaped by the needs of regions in which officers are encouraged, and have sufficient independence, to show initiative. This concept is, paradoxically, both rather simple - from the point of view of the educationist operating in his own district - and yet complex when the administrative and educational inventions of a dozen individuals are channelled into the System. As there is no one model that works in all communities, diversity and flexibility are essential characteristics in adult education, but this argument is readily appreciated only by central administrators who see their work in terms of people and positive interaction rather than regulations and uniform behaviour.

In some regions more than others the emphasis is on community education; one officer sees his main task as one of support and pastoral care for the peope who use his centre; another, working from a community college, insists that she is failing unless she goes out positively to the community - to reach the people that no formal programme will attract; on the West coast where a number of mining towns are rather isolated from the main areas of population, there is a distinctive ethos - recognised, and clearly reflected in a small but thriving community centre in Queenstown.

The range of assistance given to this scattered community by one district adult education officer and a half time clerical assistant

is extremely wide, as demonstrated by these few examples extracted at random from regional reports:- Our Community Development weekend crystallised ideas relevant to an International Women's Year grant for the West Coast...partly through our persuasion a driving school has been established...we arranged details for the Arts Council tour.. acted as booking agent for the local drama group...arranged an Industrial Relations seminar with Wilfred Jarvis at Rosebery (attended by management from four mining companies and trade union representatives)...we aided the Zeehan Holiday Happening with a Chinese Cookery demonstration for mothers...a valuable liaison with the External Studies Department (TAFE) has developed and we now act as local agents for correspondence students ... and later ... have produced a booklet of all the external studies courses available in Australia ... exploring ways of developing an ongoing interest in local history collecting.

Perhaps the most beneficial project, in terms of local participation and the number of people reached, was the sponsoring of a community newspaper. Just over a year ago when the paper was in its infancy, Jim Nicholls, district adult education principal, told the story like this, " The idea of getting the newspaper going developed from conversations between myself, Jo Beams and Karel and Tanya Dorvyter. Karel said, "Why isn't there any bloody local newspaper here in this place?". I was interested in getting a printing press for adult education work and felt there would be enough support for a newspaper for the West Coast. We applied for a grant to the Community Arts Fund (Australian Council for the Arts) and received $1500 which really got things moving - we bought a Multilith 2066, squeezed it into the adult education centre, and were given tremendous help by Dave Bissett from Sydney who gave the good word on plate-making and printing".

Now 12 months later, the fortnightly, non-profit community newspaper is well established. While some people are paid for their work, there are numerous voluntary backroom helpers, and people who contribute items about their club activities, social functions, municipal affairs and 1,001 happenings on the Coast. The Mount Lyell Mining Company both contributes a page of news and views, and purchases 1,000 copies to give to its employees. Renison Ltd. guarantees a circulation of 200 in Zeehan. Over 1,000 more are distributed through agents in Queenstown and five other townships, and 50 are sent to former West Coasters as far apart as Gunpowder in Western Australia and Nullagine in Queensland. Sometimes tourists, intrigued by the whole operation, buy a complete set of back issues.

When Jim withdrew from the position of co-ordinator he handed over to Tom Hogarth who had been hitch-hiking through the town and "just got caught up". Tom delivers many papers personally - to find out what's going on and search out stories.

Because of the community nature of the paper, attention is given to aspects of news other than crime unless there is good reason to bring such a report to the attention of readers. Events, to be reported have to be important to the community. The value of the community newspaper cannot be readily evaluated but it seems obvious that there must be many beneficial side effects - an increasing flow of interaction and communication, a marshalling of the resources of the community, opportunities to air problems or become involved in activities that were previously less apparent, and a positive feeling of community unity. An outsider looking on cannot fail to be impressed.

The West Coast district is part of Tasmania's North-West Region, which has headquarters in Burnie in a former high school - a

sprawling, capacious building - outmoded as a school but marvellous as a community centre. Adult education in this hinterland region, farthest removed in distance and spirit from the capital, has developed an independence and a philosophy which reflects the attitude of the shaggy and chaoistic principal and is sometimes the bane of the bureaucracy; the outcome is a strong programme of community group development with emphasis on self-sufficiency. The regional principal holds that the adult educationist is charged with the duty to ensure that as many people as possible be made aware that life can be "the continuing unfolding of unrealised potentiality." but says that, as society becomes more and more controlled, it becomes increasingly difficult for the educator to be this sort of enabler. If the Division is a task force group (the pepper on a good steak: it doesn't change the steak, but it does change the realisation of the steak eater) with its lack of ground rules, its mobility and accessibility, it is better fitted to enable the community to translate needs and wishes into cultural and educational fact. But, to achieve this, it needs a dedicated, innovative staff, lack of bureaucratic interference, control over its (relatively minor) finances, autonomy over its activities and a maintained ability to keep clear the needs of the communities it serves.

Perhaps because the Burnie centre is old and comfortable and certainly because the staff are warm and welcoming, it is a place which is easy to approach for assistance. "Institutional" assistance leading to self-sufficiency was demonstrated by the growth of lapidary in Burnie. Following an expression of interest by a few individuals, adult education classes in the subject were held in a private home, and three or four weekend schools were held at The Grange, the adult education residential college. Enthusiasm mounted, a club was started with adult education help and space was made available for members to develop quarters; the more that members did for themselves at working bees, the more help they received from the principal. An excellent complex of workshops has resulted and now this excellent club is conducting five or six classes for its own members.

It would be trite to record many similar examples - suffice to say that 30 groups are affiliated with and nurtured by this centre, and that in addition to harbouring a traditional programme it is the focal point for numerous people who do not attend classes and do not become part of the Division's statistics. Room usage gives some indication of the community's assesment of the Centre's worth - it is not unusual to have every room packed and 1,000 people using the building weekly - from Parents Without Partners to the Area Development Committee.

The principal's duties place him in a most influential position - in the space of a week or two he may give evidence to the Royal Commission on Human Relations, work with local drama and craft groups to arrange a teenagers' holiday programme, attend the meetings of ongoing educational committees (N.W. Tertiary Education, Community College Development, and the Burnie Educational Advisory Committee), arrange an adult students' art exhibition, assist and advise a newly formed Unemployment Action Group and attend an in-service training get-together for tutors.

The scope of activities beyond the class programme, in neighbouring Devonport Region is nothing less than remarkable. During last year over 400 people attended 28 weekend schools in this area. Subjects ranged from Sheepskin Tanning to Landscape Painting, from Tasmanian Native Orchids to a Seminar for Writers. In a fairly typical month recently, the principal's contribution to the community, if his work outside class activities can be so described, included giving the

main address at a civic function in Latrobe, attending a number of educational and cultural meetings - some at State Executive level, arranging and supervising two weekend schools, organising screenings of the 1976 ANZAAS Science films for five high schools and colleges and two adult groups, making preliminary arrangements for an annual conference on behalf of an educational association and arranging, on behalf of the Arts Council, an extensive tour of schools by the Dos Maravillas - a demanding and time-consuming exercise in itself.

The close relationship between Adult Education and the Arts Council is an interesting one and stems from the fact that the principal of Devomport Region is State President of the Arts Council. This is due to a rather unusual set of circumstances. Stripped of detail, recent history shows that the Arts Council in Tasmania incurred a severe financial loss last year. Guided by a broad interpretation of his duties in relation to community education, the Devonport principal accepted election as State President of the Arts Council and appointment as its Honorary Administrator and Public Officer. Since his election, the Council's finances have been put in order, there has been established at the Devonport Adult Education Centre an office for the Council's secretarial assistant and a very satisfactory series of activities, on a State-wide basis, has been mounted. Work of this ilk and extent cannot be squeezed into forty- or even sixty hours per week, but absorbing work, such as is found in educational and community pursuits, sometimes grasps one in a devastating grip and won't let go.

Although the Devonport Centre, like other regional centres, accommodates numerous community groups (it has a fine little theatre which is an added attraction), the staff serves the public in a style quite different from say, Burnie. Working through local established clubs, attending committee meetings, addressing members of groups in forthright, inimitable style, acting as co-ordinator or counsellor in matters educational and cultural, the principal assists the process in which a positive sense of community is developed. The effectiveness of a system which encourages individual initiative and an independent spirit will not, I hope, be quietly "controlled" as uniformity spreads; centralism usually insists that rational processes be the basis of decision-making; the result is often that all people are given exactly the same services. But under such a system little room is left for flair and imagination or administrative creativity and innovation or authority and leadership.

Factory and market town, Launceston, is centre of the Division's Northern region which reaches northwards to the Bass Strait Islands, to the east coast, and southwards halfway to Hobart.

Launceston's two full time officers have reacted to expressed as well as less apparent needs in uncomplicated style: when the city was neglected by tertiary institutions, adult education administered first year university tutorials; when Commonwealth monies for aboriginal adult education were made available for Cape Barren Islanders, adult education arranged a wide variety of activities for them; when no other agency was able to offer NEAT Scheme Secretarial courses officers tried their hand at vocational courses and set up a small but highly successful business studies department; an imaginative system whereby volunteer teachers were supervised by experienced educators was developed to combat adult illiteracy; summer schools of remarkable interest in the northern region attracted people from all over Australia - but more of that later; and one of only two adult residential colleges in the country has grown of age in this region.

The northern regional principal divides adult education community involvement into two divisions. The first category is community development. Through a formal programme and close links with voluntary associations and newly emerging community groups, close links between people are fostered to enable them to understand and define common problems. Involvement in this area has led to the development of a variety of loosely knit associations and formal organisations. Notable examples are the formation of the Launceston Orchestra and the Australian Institute of Advanced Motoring in Tasmania as well as art and craft guilds, clubs for hiking, photography, public speaking, gardening and films, and amateur dramatic groups.

The second category is the Division's role as an administrative catalyst which has three subdivisions -

(a) Co-ordinate, Support and Plan. With other agencies adult education has pioneered a variety of activities. Examples include the convening of a meeting on Hobart's Eastern Shore following the Tasman Bridge disaster which isolated a substantial section of the population from the facilities of Hobart city. The meeting brought together a wide range of organisations and almost 200 interested persons to discuss the emergency and the provision of recreation and cultural services. In the north with the assistance of an advisory committee and local historians, the Division sponsored public lectures and published an authoritative Local History of Launceston, Australia's third oldest city.

(b) Administrator of Last Resort. A flexible structure has enabled the Division to provide assistance when other agencies have been unable to meet the demand, or where no appropriate agency existed. Two suburban pottery groups tried to go it alone but couldn't quite make it until we gave financial and moral support. In Burnie, adult education provided funds to publish "Poetry North West 1975", a volume of 40 poems selected by Gwen Harwood and Professor James McAuley from 250 poems displayed at a special exhibition.

(c) Educational Counselling. A long history of contact with communities at grass-roots level has given each Centre the role of referral agency within the wider post-secondary area. Regional offices in particular provide an exhaustive range of information.

The Grange, built by famous convict architect James Blackburn in 1847 for Dr. William Valentine, is a picturesque Gothic-design country house. It has been leased from the National Trust by adult education since 1964; as a residential college, it is marvellous and holds a conspicuous place in the Tasmanian educational and cultural scene.

Day to day administration of The Grange is in the hands of the Northern staff, but most other officers accept responsibility for at least two weekend schools. As subjects are selected on the basis of each officer's experience, preference and intuition, the variety is enormous. Some that come to mind are Pubs of the Midlands, Relating to Others, Gourmet Cooking, A Weekend with Bruce Petty, Alternative Futures, Magic and the Occult, Irrigation for Farmers, Group Counselling in Institutions, Classical Guitar - and numerous art weekends.

The first residential school held there - a summer school on Historic Buildings in Tasmania in the Tasmanian Midlands was noted for its great good humour. Thirty students arrived - strangers. At one of the first homes visited they were greeted by the owner who served drinks on their arrival with the flair of a generous country host. His liberal hospitality applied before lunch to thirty empty stomachs

was just the thawing out process needed to shake out any unnecessary inhibitions; a bus load of firm friends floated off to the next historic building.

Artists who attended the first Painting Summer School led by John Olsen talk not only about the excellence of the tuition but also of John's culinary dexterity! Suffice to say, our painting schools are always popular.

Residential study has peculiar virtues - people live together, eat together, discuss and argue, share bedrooms and in so many ways educate each other. By now, some thousands of adult students have enjoyed weekends or summer schools at The Grange; to many, the meeting with two dozen others, all sharing mutual interest, freed from the all-too-familiar routines, has been a heady experience.

Although little space is available, something more should be said about the summer schools that have been held in the hinterland regions. The opening remarks in this paper referred to a scene on Big Dog Island visited by a summer school party studying the history, flora and fauna of the scenic Furneaux Islands in Bass Strait - one of the most interesting places in Australia. The islands are a rugged remnant of the ancient landbridge which joined Tasmania and the Australian continent and has retained animals and plants which have developed some unique varieties during their long isolation. They have become a home for migratory birds like the Short Tailed Shearwater (mutton bird) and the once threatened Cape Barren Goose.

As it takes little imagination to understand how,in such an environment, a summer school with all its potential for joyous discovery and healthy human relationships, could hardly fail to prosper, I shall not extend comment except to say that camping out as a group on a small island to pursue over the dunes and catch and inspect over 1,000 nonplussed but fiercesome mutton birds (to assist C.S.I.R.O. research)in the middle of the night is a memory to be treasured.

Similar summer schools were also rich in adventure - an archaeology camp on Flinders Island was launched to excavate a section of Wybalenna settlement, home of the last 200 Tasmanian aborigines. An activity which started as a relaxed ten day school became a frenzied and serious archaeological dig, with professor and housewife, maiden aunt and radical student rising at six and working like slaves until, refreshed by a sherry and a good meal they could engage in evening pursuits.

The involvement felt by participants is a very important ingredient of a summer school. It showed through very strongly in Mines, Old Bottles and History, held on the North West and West coasts; a pot pourri of exploration and adventure, fossicking around old dumps, meeting local old-timers, mirthful and serious exchanges, sensitive leadership and a good measure of self help.

The development of adult education in the regions with its fair measure of autonomy and its attempts to meet community wants gives the lie to the notion that government bodies are necessarily inflexible and limited in concept. But it is clear that many people- even educationalists - regard continuing education merely as a social therapy for " the problem of leisure" - an outlook which implies a narrow, defeatist conception of the possibilities of the individual. The principal hindrances to the development of a viable system of adult education are scepticism towards it and a lack of understanding at various levels of its objects and how they may be best achieved with relevance to particular situations.

For various reasons - administrative realignments, Federal Government interest in "Further Education", and a greater awareness that disadvantaged groups in the community are not well served by

traditional methods - a cross roads had been reached. If adult education is to have any chance of taking on worthwhile dimensions in the community its essential features - flexibility and autonomy over its activities - should be acknowledged, encouraged and protected. If policies are shaped for educational reasons and to meet the needs of people, there is a fair chance that adult education can adapt quickly in times of rapid change and align more accurately, practice with philosophy.

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FORMING A NEW GROUP IN THE COMMUNITY

by

FRANK PERRY, Prison Education Officer

In early 1975 a survey of opinion about future community facilities was taken among the residents of Mount Nelson, a suburb of Hobart. This survey was collated by Geography students of the Hobart Matriculation College and sponsored by the Mount Nelson Progress Association because there exists within the area a sixteen acre site set aside by the Hobart City Council for community facilities. The Association felt that the developing community should now start considering some plan.

Residents were asked their views about a number of possible activities. Included in these was the possibility of forming a group to prepare early for retirement. This idea had been brought forward by Mrs. Jean Buckley, a social worker and local resident. As there was some response to the idea the Association arranged for an initial meeting, which was addressed by Dr. Athol Corney, an authority on the subject. It was a bleak Sunday afternoon when the dozen or so people met in the T.C.A.E. reception area.

The address by Dr. Corney convinced the group that to form an association to plan retirement was not only a worthwhile project but an essential addition to the social life of the area.

A number of short courses had been offered in one or two industrial concerns immediately prior to retirement and Adult Education had offered several courses including a Grange weekend school. However, a crash course or a weekend, although a good start is not enough to develop a way of life. The initiators of this move were convinced that a long term, continuing programme was needed.

After consideration of the activities of similar groups established in Victoria it was concluded that a much larger area than Mount Nelson should be canvassed. To this end a steering committee was formed and later met a number of times. It organised a public meeting held in November 1975 under the chairmanship of the then Lord Mayor of Hobart in the auditorium of the Teachers' Federation building. Wide publicity was given to the meeting and a solicitor, Mr. Peter Walker, addressed the meeting on "Arranging Personal Finances Before Retirement" - a great help to anyone at any stage of life!

The meeting was very successful, attracting over thirty people, who became quite convinced of the value of an association. A larger steering committee was appointed to prepare a constitution and then call a further meeting.

The first assembly of the Early Planning for Retirement (Hobart) was held in the Southern Teachers' Centre in May, 1976. At this meeting officers were appointed and the carefully amended constitution was adopted. At the time of writing this article there are sixty members.

Why have such an association?

It is recognised by authorities in a number of areas that the person who starts planning for retirement whilst in his forties and fifties will live long enough to enjoy a full and fruitful period of life

when that time arrives.

Health must be looked at carefully whilst in this age bracket as the body is still able to respond to treatment if needed.

Finances must be thought of and planned well ahead.

As our expected life span increases and as retiring ages are lowered, as they must be to allow more room for the younger people in the work force of an automated age, the number of retired people will grow considerably. The person who enters retirement with plans for a busy and active future will have just that, whereas the person who just stops work and sits back may not survive the first year.

Many couples just sit back and become Darby and Joan when the children have grown up, yet may hardly be fifty years of age. An association must provide activities for such people to form new friendships and sample new activities. It is never too late to start painting or playing an instrument but the earlier we start the more competent we become and the more satisfaction we get. It is interesting to note that the people who have initiated and led the formation of this association already have wide interests but feel they must share this outlook with others.

The Association now meets monthly and interest groups are starting to form to operate fairly independently under the umbrella of the parent body. Careful guidelines are being laid down for this as a group could develop across the principles of the parent body. Not only are activities being developed within the Association but members inform each other of specialised groups in the community which they may join also. These naturally include Adult Education activities. The first social event will take place in October although each meeting is a small social event on its own after the main business.

Whole Association activities so far are:

June - "Are You Too Old to Start" a talk by Max Angus.

July - Group discussions on future activities.

August - "Arranging Your Finances" by Peter Walker.

September - "Health Insurance" a panel of experts and agents.

October - "Campervan for Two" a panel of experienced members.

Plans are developing for a group to make a tour of Europe in 1977, and for a group of campervans to visit out of the way places in Tasmania, led by a local artist.

It is interesting to note that many of the members are looking to widen their social circle through the Association.

The first newsletter was issued in August and it is planned to issue one every two or three months as material is available.

The leaders of this Association are convinced that the group has much to offer the community. Their only concern is to maintain the impetus and widen the area of membership. To date most members are professional workers or public servants and it is of some concern that a wider area of the community has not yet been reached. However, an active programme and a membership of sixty, only eight months after the initial public meeting is encouraging.

The publication of this article may lead to similar groups being formed in other parts of Tasmania.

Note Mr. Perry was one of the initiators of this project.

THE CRISIS ON HUMAN ENVIRONMENT IN RELATION TO EDUCATION

by

DOUGLAS PAYNE, Director of Adult Education

A new attitude to work and leisure will force us to reconsider the function of education. It is surely one of the crises of our time that for many people the work situation has become so boring that it is something to escape from as soon as possible to a slice of life which is then imagined to be available for pleasure. Fortunately, management, with Sweden as pace-setters, is now realising that better results are achieved when workers are encouraged to take a more active part in the total enterprise and Governments are realising that what people do in out-of-work time is of concern to society. Education should no longer be seen as preparing a person for his station in life but as an attempt to increase opportunity for self-expression and happiness.

Few of us would go so far as Illich in Deschooling Society (1) when he calls School the New World Religion, yet perhaps we do place too much emphasis on the traditional school of children and youth rather than seeing education as coming in appropriate age brackets throughout life - centres of continuing education. The present school should provide the foundation for succeeding segments and give reality to the concept of life-long learning. This is a point made rather forcibly in the A.E.B. Annual Report, 1975 when I suggested that compulsory education should be introduced for the 18-20 age group and a voluntary opportunity for all, say, in the 30's. This does not imply that some people would not continue to higher education as at present or that other age groups will be denied opportunity. What it does mean is the recognition that some form of re-orientation education is vital for the young adult after a preliminary basic education. The majority would then have a pattern of 5 to 14 years basic education, strong emphasis on literacy and maths, 14 - 16 preliminary trade/vocational training, 16-18 work experience and 18-20 further education including liberal studies. Expensive but not impossible - if the present rate of change continues it might become a necessity. To talk of the "majority" suggests an elite with another path but doesn't that happen already?

Despite valiant work in many nations we are only now preparing for the great problem of how to educate everybody - millions have been left out of the process up to now and millions of others only given a second rate education. Even in developed countries it is often children in the poorer areas who receive the poorer education. Teachers, often subconsciously, expect less from these children and, as recent research shows, one of the biggest factors in education is the attitude of the teacher. The expected poor standard self-perpetuates itself; whereas it must be wrong to assume that in every case poor environment means any less basic innate intelligence. Obviously progress must be made on several fronts at once and Eric Midwinter in his account of the priority education project in Liverpool (2) states - "Faced with the fact of social deprivation, one would hardly escape the view that equality of opportunity was, without equality of conditions, a sham". He estimates that at the present rate of development it would take 50-100 years to get complete urban regeneration.

My own philosophy would agree with Toffler in Future Shock (3) when

he states that Technocrats suffer from ecno-think, the dangerous belief that non-economic problems can be solved with economic remedies. On the other hand to claim for education the sole means of progress would be equally foolish. The very idea of progress might be questioned but as Pollard states in The Idea of Progress (4) "Progress, like history itself, is not just an object of study, it is also a challenge for those who are in the vein of humanity, groping forward into the dark, the belief that they are moving in an upward direction is also a necessity. Today, the only possible alternative to the belief in progress would be total despair". It is this fundamental feeling that we are making life better and happier which inspires workers in adult education throughout the world. Toffler in Future Shock warns that we must not assume that man's potentials for re-education are unlimited yet for the vast majority of the world we have not got beyond the basic education stage.

THE PROBLEM OF LITERACY To give you some ideas of the problems - in 1970 it was estimated that 783 million were illiterate - roughly 34% of the world population. Literacy Discussion (5) stated that 45% of children in Asia, 50% in Arab States, 60% in Africa do not attend primary schools and therefore unlikely to be getting any basic education. In all countries there must be millions more who are functionally illiterate, i.e. cannot fill in an income tax form or read a hire purchase agreement form or read more than the headlines of the popular press. Recent research in U.K. and U.S.A. show that problems of partial literacy to be much greater than at first thought - in U.K. an illiterate is defined no better than the average seven year old and a semi-literate as one with a reading age of nine. Functional illiteracy could be as high as 50% in some areas of the U.S.A. and we know that several thousand people are attending classes for illiteracy in the U.K. There is a national adult Literacy campaign aided by special B.B.C. programmes.

To put the question of literacy in a wide perspective I would like to give some examples from projects to alleviate the crises of human environment through Education in Kenya and Ecuador. In Ecuador the objectives for the 5 year functional literacy project included relating the project towards work and production, to activate adults participation in the socio-economic life of the country and pay special attention to young parents who were forming their families, to developing crafts and to instruct in agriculture and basic homecrafts. The idea that you can teach literacy without taking into account economic and social factors has disappeared. Ecuador has a population of 4½ million and now devotes 25% of its national budget to education with free education between 6 and 12 years of age. Kenya sees its development through adult education expanding resources in land, capital and labour, with programmes for rural development to facilitate increased farm production, marketing and use of land resources, civic education to heighten political awareness and health education - nutrition, disease, sanitation and family health. It was estimated that about 20% of the population were being covered by the health education programme. Literacy training is given top priority related to these programmes - the literacy process is related to life. Literacy training is defined by UNESCO as 'promoting man's adjustment to change so that he becomes both the agent and the object of development". This is a far cry from school-room reading and writing classes.

WOMEN IN CONTINUING EDUCATION Much of India's family life planning problem was realised to be largely a literacy problem and it is well to remember that the last census in India in 1971 showed only 34.49% of mean and 18.48% of women to be literate. In most countries the figures of women compare unfavourably with men. It is worth noting that the number of women in higher education is still less than men and that the proportion of girl University students to male is still

roughly what it was in the 1920's yet women constitute 42% of the US labour force and in Australia 38%. Taking world illiteracy figures it is estimated 40% of women and 28% of men are illiterate. As stated by Betty Friedan in her excellent book The Feminine Mystique (6) "The concept of continuing education is already a reality for men in many fields. Why not for women. Not education for careers instead of motherhood, not education to make them 'better wives and mothers', but an education they will use as full members of society".

It will be a long time before there is anything like approach of equality of opportunity for education by both men and women in all countries and therefore this represents a crises to one section of the community.

THE 'HAVES' AND 'HAVE-NOTS' It is natural that emerging nations should see education related to economic progress as millions of poor, hungry and illiterate people must stifle development. Yet, in the so-called developed nations one of the crises is the development of two cultures - those who have education and power, and want more, and those whose leisure is the mercy of commercial interests and whose poverty is increasing. The gulf between rich and poor is beginning to widen again although it is not two cultures of wealth in monetary terms but rather of intellect and range of expression - whole sections of population are likely to be cut off from a large slice of cultural heritage unless active steps are taken to foster the concept of life-long learning. At a time when we have increasing wealth and knowledge there is a real danger of the world dividing into superior and inferior groups - the 'have' and 'have-nots' and as stated in Learning to Be (7) published by UNESCO - vast areas of the earth constitute the geography of ignorance. We may not wish to deschool society but it is obvious that education is facing a critical challenge - a challenge brought about by our knowledge of how to alter the environment - we are at a new stage of evolution which presents a crisis.

THE EDUCATIVE ENVIRONMENT Not only do we have a dichotomy between people but we are faced with the need for achieving harmony with nature. The earth had one billion people in 1870 and three billion in 1960 to educate, nuture and provide a reasonable social environment. We know that only a small proportion of the population achieve a balanced existence. International co-operation for education is now essential with more dissemination of information and adult education can play a major role in preparing people to adapt to change as well as providing the rudimentary levels of education and more advanced intellectual education. Education is becoming a function of society not just schools but of each individual citizen and it has been stated that we must make our entire environment educative - the term 'ecology of learning' has been used and this seems to me to be essential if we are going to cope with the crises of materials and energies. Whilst many nations pay lip service to the need for education of adults few supply the resources really necessary - Norway is an exception for with a population of about 4 million has 450 full-time organisers and teachers in adult education; Australia has approximately 13 million with not more than 150 people engaged in adult education, but few nations equal Sweden's expenditure of 10% of their education budget on adult education. Adult Education in Australia and other developed nations can offer facilities for leisure-time pursuits but for many nations adult education is concerned with basic problems of survival, and without doubt the adult education agencies of the developed countries will also have to return to fundamental problems.

A QUESTION OF PRIORITIES To alleviate one aspect of the present crises we must relate illiteracy to the wider context of poverty, unemployment and action by agencies concerned with agriculture, health and community development, and fostering of the concept of life-long education which cannot reside in the school system alone but must involve industry, commerce and the mass media with strong official support.

This chapter has concentrated on the aspect of education related to the underpriviliged but many would see an equal crisis in attitudes to University Education. Education is one facet of the crisis of the environment and one which we who are living in a more fortunate area cannot afford to be complacent. We can try to ensure universal basic education systems that enable sufficient attention to be given to the fundamental problems of our survival.

To put it bluntly eventually it will be useless for any nation to spend 20% or more of its national budget on education if we cannot control the emission of toxic substances in the atmosphere and pollution of the seas. In the so called developed nations we must think beyond education as a means of earning more money or passing exams to a means of gaining a greater understanding of the world and its peoples - economic motivations will not be sufficient to solve the crisis in the human environment - education in both human understanding and the natural environment should be the primary aims.

One thing is absolutely certain, governments all over the world will have to give greater priority to the education of its adults, for leisure, vocation, re-training, and for retirement, otherwise the crisis of the environment will get beyond control.

Since writing the above I have read Lengrand's Introduction to Life-Long Education (8) which explains far better than I could express the pitfalls to the acceptance of lifelong education and the reasons for its necessity. As he stated: " For this human being of whom we are speaking is not what he is for one day or one moment, but during the whole of his existence. He is what he does and what he becomes at every moment of his life, at every stage of his development,with all his achievements, failings and successes judged, superseded and assimilated. For him, the truth is not a given fact but has to be conquered. As we can see from so many examples of the work of artists, it is the end of the road and not at the beginning, after passing through many different stages, that a man really comes into his own, provided that at the start he has not been cut off from the sources of creativity".

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CRAFTS AND ADULT LEARNING

by

RITA LEYLAND
(Part-time Tutor, Burnie)

The modern society demands that people earn a living. The majority of jobs are neither physically nor mentally exhausting, with the result that once people have provided for their natural survival, generally in a dull repetitive job, they have a conscious desire to utilise some possible talent to produce an object which will tax and please their imagination. This does not mean that they wish to attend a full-time course in say Metallurgy, or serve a long apprenticeship in Carpentry, nor do they wish to understand the total theory behind their chosen subject, and certainly they do not wish to be examined on their knowledge. Rather, they have the desire to produce for themselves an enamelled pendant or a crocheted garment. I think Adult Education Centres not only supply this need but are vitally important in the community. Not only do they furnish the opportunity for such activity but people of all walks of life do mix together. This is an important mental stimulus. I have heard once the remark made that we are like Sesame Street for the adults. Surely Sesame Street is preferable to having doctors surgeries full of people who are going there to talk to other people in the waiting room while waiting for the doctor to prescribe a nerve tonic to be able to cope with boredom. We may tutor in a relaxed and pleasant atmosphere but we are fortunate to be tutoring people who really desire to learn.

I tutor Craft.

What is Craft? According to the dictionary an acquired skill which permits the making of objects out of different media, e.g., wood, metal, wool etc. Put the word handy before it and straight away people group you together as an afternoon tea party entertainment. Now the word Art has a totally different ring, much more sophisticated. People will go to the Art classes more readily than to Craft classes. They feel if they paint or make pottery they can claim the title of being an artist. This of course is ridiculous. Art is also a skill for it takes a long time to learn the technique or using your media, namely paint and clay, to become a creative artist with it.

So it is with Craft, the technique is first and most important. Master this then we can become just as creative with wool, metal, silk etc. as the painter or potter. In the very old days it took a long time to become a weaver or embroiderer and the guilds in those days were very strict. You may like to believe that all the Crafts of today are new, but this is not so. All our Crafts are ages and ages old. Craft is a funny creature, if times are affluent everyone is interested, not only the people who do it for a living, but everyone, young and old. If times are economically bad, or we are at war, Craft disappears from the scene during that time. It returns when times are better, it maybe another shape or form, but with one thing unchanged, the technique. Now this technique is very important, not only to create things but to be able to preserve those treasures which have been crafted years ago. Another thing, Craft techniques are simple, for being as old as the world itself. They are started off in a simple fashion. All of them can now be done by machine but the result is never the same. In addition, Crafts done by hand are a source of relaxation and great personal satisfaction. Again, Craft permits anyone who has

learned the technique, but has not an artistic ability, to produce a practical article, e.g., woodwork a cupboard, weaving wearable material, crocheting a jacket etc. That is why it is an important subject for the young to learn and for the old to hand down. As the City dweller looks for a haven in the Country, so we all should look upon Craft as that haven. Myself, I feel very happy and satisfied with it, rather as I have the Adult Education Centre as my palace in that haven.

25 YEARS WITH THE ADULT EDUCATION BOARD

by

WILMA STOLLENWERK
(Retired Part-time Tutor, Hobart)

The war separated me for more than nine years from my husband, and then at last he could join us, meeting his daughter for the first time on the ship in Melbourne. He worked in Butler's Gorge selling so we had to live there in a very primitive hut sitting on boxes, cooking on open fires, always snow and rain. His friends had all the fireplaces going and a huge dinner was cooking on a modern electric stove. From the first day we had to accept invitations from a lot of families and we had our fun for we could not speak more than a few words of English.

Then shortly after a Mr. Thorp of the Adult Education Board came visiting Butler's Gorge. A meeting brought the ladies together and Mr. Thorp explained to them how they should do some profitable work like music appreciation, pottery and dressmaking. Because I did not feel I would understand what Mr. Thorp was talking about, I did not attend this meeting. But to my surprise they asked me later to become their tutor in dressmaking. I accepted with doubt and nervousness in my heart and so began for me a busy time for years ahead.

The H.E.C. provided us with a house where we could meet weekly for our dressmaking classes. Soon we found out we needed a sewing machine. The money for it we made selling raffle tickets and cake stalls. The same machine is still in use in the Hobart Weld Street dressmaking class, more than a quarter of a century after. When Butler's Gorge Dam was built, I had to follow my husband to Hobart. Here Mr. Thorp approached me again to become a tutor for dressmaking classes around Hobart established by the Adult Education Board. I started classes in Taroona, Lindisfarne, and Sorell. These were easy to reach by public buses.

The popularity and the recognised usefulness of the adult education classes was growing with every year. Especially groups of country areas asked the Board for education lessons and practical working classes for their districts. I obtained my driving licence and for my first trip I drove myself to Gretna's Parish Hall.

As a dressmaking tutor I conducted classes in Kempton, Brighton, Glenora, Broadmarsh, Rokeby, Cambridge, Margate, Hobart. Not only the number of classes of my section of teaching was growing but so were all the many other sections the A.E.B. provided.

Teaching for 25 years till 1975 with the A.E.B. I made many friends and I never regretted the troubles it brought but enjoyed the many incidents which occurred. Many people in Tasmania benefited by the various lessons the A.E.B. provided and do so in the years ahead. Lessons of all kinds; weekend seminars, practical works, art and music, all this and more are waiting for everybody. He has only to provide his own time for his special interest and at a minimal contribution.

The A.E.B. has expert tutors for all its special classes.

Editor's Note

I wonder how many tutors in 1976 would be willing to run raffles and cake stalls to obtain money for equipment? Nevertheless we are still fortunate in having many tutors who regard us as a 'movement' and not just a Government body.

COMMUNITY INVOLVEMENT IN THE ARTS

by

DON BOYCE, Community Arts Officer

Words are our first means of communication, so consequently one could imagine that what we say is clearly understood, with no misinterpretations. Yet one of the beautiful aspects of our highly expressive and poetic language is its subtlety of meaning. However, there are occasions when it would be nice to call a spade a spade.

Take the words 'community arts' as an example. They are two words in frequent use today. When I use them I discover a number of reactions. People will say such things as "Oh yes", raise an eyebrow, and nod their head with an expression of knowing, or simply look with a blank expression. Personally, I often wonder what people mean when they use the word 'community', especially when it is used in association with other words such as theatre, involvement, participation, arts and so on. Similarly I question the other words, and of course that word 'arts'.

When one asks the obvious question to those using the words, the replies are so beautifully worded with what appears to be sound philosophical and sociological argument; indeed, should one ask such questions when it appears that the answers are so obvious. The point I stress here is that the answers are quite often, if not always, different. For even those who utter the same words seem to come into conflict with each other regarding their individual interpretations. This, of course, makes for some interesting discussions, and quite often adds some fire to an occasion that might otherwise have been a bore.

To sum up these opening comments, I am not taking the line of a cynic, but simply pointing out, and re-stating what must be the obvious, that there is no simple interpretation of community arts held by all. Further, the reason for this paper not being called community arts is based on the proposition that community arts, as tangible entities, do not exist. My reason for taking this particular starting line is to point out some of the fog that seems to prevail in this area and, I trust, enable me to reach some conclusions in respect to the role or function of what is called community arts.

If we begin by taking the meaning of community arts literally, then this implies that there are particular activities, called arts, that are created by or belong to the community. It conjures up the idea of the community, in some way, deciding what the arts are and what directions or changes will occur to them. This also assumes that some change will take place, or is in fact desirable. Strangely enough these implications are

rather new, since the arts as we know them, have never been in the hands of the community. I can add an aside here, and say that neither has science nor philosophy been in the hands of the community. It might also be of value to remember that there is sufficient evidence in our history books to suggest that, if left to the community, there would be very little change or development in the arts. In fact one might even question whether there would be any arts at all. This last remark may seem rather ludicrous when considering all the films, theatre, literature and art exhibitions available to us today. And I doubt whether we can see any foreseeable change, at least not in the immediate future, regarding the production of the arts, other than a greater volume. However, this does not necessarily imply that the community will be any more involved!

Now if we consider the words community and arts separately, with the knowledge that a dictionary meaning does exist, and with particular emphasis to the word arts, then we will soon discover that these meanings are quite insufficient for involved discussion. Surveys have been conducted, asking the person in the street what they know by the words arts and art, and the answers given are rather enlightening. The words arts and art are used so often, with such a variety of meanings and in such a wide range of contexts, that it is often confusing as to which context is being used in which context. I am quite aware that some will say 'does it matter?', yet it seems rather ridiculous when politicians, academics, educators and administrators have conflicting, or no views regarding the role and function of the arts within or without the community.

Taking a hypothetical situation, let us assume that we all agree as to what the various art forms are, under the title of arts. These would probably include the visual and performing activities such as painting, sculpture, poetry, literature, music, singing, theatre, dance, film, photography, and craft. Then for each art form there are four basic viewpoints to be considered, namely that of the practitioner, the educator, the administrator or promoter, and the audience or consumer. Although it is important to realise the existence of these four viewpoints, ideally they should not be held in isolation, for each is largely dependent on the other. Unfortunately there is a tendency for these to separate, and in doing so the communications and understanding become limited. So although I began with a hypothetical situation assuming one aspect of agreement, it does not take long to discover that confusion prevails in the world of the arts. Confusion not only in identifying and agreeing that there are different viewpoints to be considered, but also with the many philosophies within each of these areas. There are some fundamental observations that can be made within these areas that could be the key to some of the confusions.

Taking the practitioners of the arts first, these can be divided into various groupings such as child and adult, or amateur and professional. Whatever we call the divisions, which is quite unimportant to this paper, it is nevertheless rather easy to identify the practitioner; even though it can be said that we are all practitioners in one art form or another, at some time during our life. The important thing here, is to realise that there are a wide range of levels that should be acknowledged. Levels of achievement, of excellence, of understanding. Agreeing that such levels exist, and being able to identify them would resolve much argument.

Both within the educators of the arts, and the spectators of arts education, there are many interpretations regarding the educational role or function. The uninformed see the production of artifacts, and the performance by children and young adults as the role of the arts, which is based on a conformity to adult concepts.

"What did you do in art today?"
"We learned to draw a tree".

To many of the uninformed, arts are 'time filling activities' or non-vocational or non-profit motivated. They often forget that this line of argument can be applied to most other subjects within schools. To the educators who have studied the role of the arts in education, or have experience within the arts, it is a different philosophy based on the concept of education through the arts. The arts process or experience is seen as an aid to the development of emotional and perceptual awareness, aiding the growth and development of the individual.

The levels of achievement and some educational concepts sometimes combine in the adult world under the heading of mental health and leisure, to an extent which some artists consider detrimental to their profession. I refer here to the arts as being great for personal development, for understanding oneself and for leisure time activities. One might wonder how Bach, Beethoven, Brando, Blake and Brecht would have reacted if their work were listed as a hobby, or if it were referred to as therapy, and the question were asked of them "do you understand yourselves any better as a result of your work?" These comments are neither meant to damn nor oppose such concepts, but simply to point out more of the various concepts and functions attributed to the arts. As an artist said quite recently, "I don't like the word art".

The audience or consumers are quite naturally the largest and most diverse group, and logically contain the other three areas already mentioned. Within this area there appears a strong need to have a definition for each of the various art forms,

or at least some written statement sanctioning the various forms and movements. This seems necessary before many can confront that which is called one of the arts, or to know that what they perceive is one of the arts. I sometimes wonder if this need could be associated with the basic human fear of the unknown, or not wanting to appear foolish, or to put it in more recent terms, not liking to be 'put on', 'put down','sent up' or 'ripped off'. Although there is this apparent need for definitions, this need is the very antithesis of the natural creative basis of the arts. History is full of events, religion and medicine containing classic examples, in which the refusal to discard definitions has resulted in tragedy. Definition includes such things as conditioning, tradition and myth. I see religion and medicine rather than an art form, because most can see the obvious errors made through holding on to definitions in these areas, yet at the same time these same people often fail to see that the same can be applied to their daily lives and, of course, the arts.

Any definition can only be made in retrospect, and to presume one that will transcend time, shuts the door to innovation, and new art forms. For example, it is only during the last few years that photography has been included as an art form in the Australian Public Art Galleries, and it is still waiting the overall acceptance of the public. The true creative aspect of the arts is found in the consideration of, or quest into, the unknown. Any creative search, whether in painting, science or any other area requires the consideration of a great many possibilities. These possibilities may involve the various combinations or manipulations of known facts, together or apart from the unknown or conceptual. Since it is impossible to evaluate each possibility, the creative thinker makes decisions without having all the knowledge required. If the answers are known, which many definitions or formulas tend to suggest, then there would be no need for the search. Weaving through the new will come the questions of morality, sanity and values. A recent example was of the artist who killed a cow and left it on some Government steps; the same person claimed to have a severed hand at home in his deep-freeze. We know what happened to the artist. He was fined for the cow, and confronted by the police regarding the hand. Of course, this can be dismissed as a publicity stunt, and the aesthetic content questioned, but maybe it was a personal protest, or maybe community reaction was the intention. Whatever the case, existing definitions of art cannot cope with such actions or concepts.

> "Today's insanity is the norm of tomorrow,
> Today's heroes were yesterday's enemies,
> And we continuously try to prove
> that yesterday's heroes were not heroes at all".

So far, I have briefly endeavoured to highlight the following four points, namely:-

(a) That the community, en masse, has little if any say in the arts.
(b) That the arts are developed by a small percentage of the population.
(c) That left to the community, little if any change will occur.
(d) That the word arts is used to describe a range of activities that have fundamental differences in their basic role and philosophy.

My purpose, to date, is not to uphold an elitist principle, but simply to point out that community arts do not exist in the Australian community. I believe that what is referred to as community arts is a misnomer for a very important function. Apart from the reasons already mentioned, using the words community arts is adding another dimension to an existing, confused use of the word arts. Already it is being confused with public arts.

Since I have said community arts is a misnomer, I suppose I should replace it with another, and to do that one should look into the role or function of Community Arts and consequently Community Arts Officers.

In relation to the arts, Australia has been, and is still often referred to as being culturally barren. Community spirit or mindedness is not very strong, and in the light of television, radio, telephones, cars, and job specialisation, the isolation of the individual is further developed; and coupled with this is the growing intra-family break down. The last twenty-five years have heard the cry of the 'rights' of the individual, of minority groups, sociologists refer to our pluralistic society, and an 'in' phrase has been to 'do your own thing'. Within this, the media-commercialists do not help the cultural aspects of Australian life, for they tend to decide for the masses. In doing so they promote some art forms at the expense of others, especially where a cult can be developed in their quest for economic gain. Although they apparently have this right, through the free enterprise philosophy, the results nevertheless restrict the options available to a media-orientated society. The impressive younger groups are encouraged to have their own music and dance forms, with serious music and ballet being considered non-enjoyable, and for an older age group.

The point I make is not to take away, but to enlarge their experiences without prejudice, so that when they become the older group their lack of exposure to all forms will not inhibit their understanding or appreciation.

The age group division, cultivated by the commercialists, is not the only influence of the media. The Australian composer, James Penberthy, was in Hobart recently. He made the comment that modern serious music was given too little, if any, air play. His comment was based on poor audience numbers at concerts of modern serious music throughout Australia. It is not a value judgment by the community of whether his music is good or bad, but rather a lack of acceptance because his sounds were not covered in the general music conditioning that we each receive from birth. Academics may argue that a composer's music is not good, but should that stop people from attending the concerts? The same academics may say that Rock music is not good, but look at the audience numbers at Rock concerts!

Although it is possible to write great screeds on many of the issues raised, (indeed much is already available), I trust that I have pointed a way to what I believe to be the basic function of community arts. Namely, to aid the development, promotion and understanding of the arts within the community; to help resolve some of the existing confusions within the professional and amateur arts, educational arts, arts administration, and so on. In the simplest of terms, to delete the word barren from its apparent association with the Australian culture by striving to improve the community's understanding, access, exposure and involvement in the arts.

This does not call for the building of a new structure, duplicating existing facilities and systems, and so competing with the established. It would be desirable for the persons employed to develop the activities to operate from what could be called a Cultural Centre, Division of Cultural Activities, Arts Centre, Division of the Arts, or something similar. Their basic function would be to 'do themselves out of a job', not setting up and maintaining special projects. This could be achieved by working through the existing organisations, associations, clubs, committees and educational facilities. To help without taking over; to suggest without dictating; to promote without seeking public recognition; to co-ordinate without seeking to control; and to educate without being prejudiced. To be non-political and aim for the greatest community involvement in the arts.

Editor's Note: This contribution is a revised version of a paper read to a joint AEB/CAE (Victoria) Conference held at The Grange, August 1975/

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